Film and Theory – Works and Drafts

By Shomit Sirohi

I. Sketching Edits and Making Cinema

In a art regime, which I follow as philosophy and archaeology, in French structuralism. It means in fact that one is doing film history, as in fact a historical process commencing with silent films and then curated arts, even montage was curated to understand Eisenstein. Nowadays I produce editing full films, and curating long length feature films. In a sense I direct by projector which should be available in film halls – the cinematographic argument by Emmanuel Lubeszki argues that it is still film in development but the cinematographic format is followed in the films which are based on avant-gardeism at the moment.

II. Film, and Film Audiences – How to Make a Fundacion Izquierda project

> like what Godard calls intellectual synthesis and debates even on image-montage and image-stories which is on different mediums – meant to be a intellectual art and mass art at once in Sirohi

“I have understood my own film on India, Scenarios, to be in fact misunderstood by Sirohi as in fact some small footage which is about elliptical remarks on India, Averroesian birds and even abstract art and philosophers like Slavoj Zizek in the foreground and a thin version of a bearded man in the direct background which also closes in on India as a metaphor which is central. He means be direct, be Hollywood, what is this enigmatic referencing – I mean of course the enigma of cinema is its metaphorical synthesis of an actual drama which is intellectual – it means montage of course. I mean just be close to its syntax – it argues that a bearded man who is a philosopher is in India and birds fly in the sky of Indian conditions of recent liberation. I mean just that.

I also mean Sirohi is the man, a Prophet like Averroes if to make a comment on why

birds, why fine art on birds and India it is his life of course.

I mean cinema is about the arguments more than watching it. In my own work – but in Sirohi both – the synthesis of actual cinema and curation, intellectual engagement and praxis at the moment – like Eisenstein himself.”

I mean this then is Marxist, and political – to in fact curate the drafts and projector logic even with the full film length and that boring process is in fact also high watching happiness as it is called by Soviet film makers, just the absolute process for merging mass art, commercial cinema and mainstream screening with my own Imax- I idea of in fact watching it like it is actually screened in some cooler Hollywood ways. In Imax I mean it is about the process of showing I argue photographic images in a large screen which is part and whole.

III. Why Cinema?

In fact then one notices fine art, sculpture, cinema and photography, even music and

silent cinema in the process of in fact watching films – it is even scriptural to the religions.

I mean be an artist, and be free to be creative, that is current news on what I call even Andrei Rublev being published – it is called a process of even spiritual idealism and organic idealism in the end – to produce a mass art which is witnessed in fine art.